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al facts of the year in question. The trouble breaking out at the close of the reign of Henry I. was due to what an English Chronicler might rightly call treason, since the nobles in Normandy were refusing to acknowledge Stephen as king, and it was owing to this abandonment of a settled government, that the murder and bloodshed so vividly pictured by the Chroniclers was due. In the 'Historia Johannis Prioris Hagustaldensis ecclesiae' occur these words on the death of Henry I :

"Quo mortuo, continuo, emeruerunt homines scelesti & peccatores, cuncta jura justitiae & pacis dissipantes, & ad direptiones, & caedes, incendia, & alia flagitia hostiliter proruentes."

The 'Historia piae memoriae Ricardi Prioris Hagustaldensis ecclesiae' has words of similar import. In Ordericus Vitalis there is a Latin poem on the death of Henry I, in which these lines occur.

"Tollere quisque cupit jam passim res alienas  
Rebus in injustis en quisque relaxat habenas.  
  
Luce patet clara quod eis pax extat amara;  
Quam mox spreverunt, ut regem fata tulerunt,  
Pro nece patritii fures lætantur iniqui;  
Prædones avidi discurrunt ad mala prompti,  
Jamque putant quod nullus eos herus amodo jure  
Arceat."

Finally Florence of Worcester puts the case even more strongly.

"Quo sepulto, et Stephano regnante, necnon multo ante, ubique locorum per Angliam et Normanniam, diruptio pacis foedere, plurimum fit disturbatio. Quisque in alterum caput elevat; quae oritur discordia, in vastando omnia nobilium et ignobilium, alta magna ac diversa subintrat moenia; quisque alium rebus spoliât, potius impotentem vi opprimit, quaestam super hoc agentem minis territat, neci traditur qui resistat."

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#### A RECENT ESTIMATE OF BEN JONSON.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The following paragraph from Vol. I of Fleay's 'Biographical Chronicle of the English Drama,' London, 1891, will perhaps interest those who have perused Professor Schelling's admirable edition of 'Timber.' The extract is from pp. 13-14:

"I cannot pass over in silence one point which has been impressed on me at every step in this long labor—the central importance of Ben Jonson. Fourteen years since, in a conversation with the present Laureate at his Haslemere mansion, he rebuked me for my comparatively low estimate of his illustrious predecessor; and although he has since forgotten me (for what reason I know not), I have not forgotten one word of the many weighty apothegms which he uttered in that two days' converse. I have since then studied Jonson deeply, and I do not exaggerate when I say that, although Shakespeare is the central figure in our dramatic literature, Jonson certainly is the central figure in our dramatic history. In the variety of his work, plays, poems, masks, entertainments, and especially in his *Discoveries* (the full value of which has been appreciated, as far as I know, by no one till Mr. Swinburne . . .); . . . and in his unique knowledge, among dramatists of his time, of the only other dramatic literature of anything like equal importance with our own,—he stands preëminently foremost."

On the date of composition Mr. Fleay has a note (on p. 333): "*Timber, or Discoveries*. Not those burned in the 1623 fire. These date 1623-35. See Swinburne's excellent essay on this work, which, fortunately for me, needs no further comment here." What will Mr. Fleay say to Schelling's note on p. 4, l. 15?

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#### BRIEF MENTION.

The Tenth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held in Columbian University (15th and H Streets), Washington, D. C., on December 28, 29 and 30. An address on "Recollections of Language Teaching" will be delivered on the evening of the 28th by the President of the Association, Professor FRANCIS A. MARCH of *Lafayette College, Pa.* Papers will be presented as follows: 1. "The Gardner's Daughter; or the Pictures," Professor JOHN PHELPS FRUIT, *Bethel College, Ky.*—2. "The Tales of Uncle Remus traced to the Old World," Professor A. GERBER, *Earlham College, Ind.*—3. "A Grouping of Figures of Speech, based upon the Principle of their Effectiveness," Professor HERBERT E. GREENE, *Wells College, N. Y.*—4. "The Legend of the Holy Grail," Professor GEO. M. HARPER,

*Princeton College, N. J.*—5. "A Study of the Middle English Poem, 'The Pystal of Susan': its MSS., Dialect, Authorship and Style; introductory to a Collated Text and Glossary," Dr. THOS. P. HARRISON, *Johns Hopkins University, Md.*—6. "The Sources of Udall's 'Roisterdoister,'" Professor GEO. HEMPL, *University of Michigan.*—7. "The Historical Study of English in Virginia," Professor J. B. HENNEMAN, *Hampden Sidney College, Va.*—8. "The Burlesque Ballad in Germany," Dr. C. VON KLENZE, *Cornell University.*—9. "Guernsey: its People and Dialect," Dr. EDW. S. LEWIS, *Princeton College, N. J.*—10. "Manuscript 24310 and other MSS. in the Paris National Library, which contain French metrical versions of the Fables of Walter of England," Professor T. LOGIE, *Williams College, Mass.*—11. "Did King Alfred translate the 'Historia Ecclesiastica'?" Professor J. W. PEARCE, *Tulane University of La.*—12. "Lessing's Religious Development with Special Reference to his Nathan The Wise," Professor SYLVESTER PRIMER, *University of Texas.*—13. "The Absolute Participle in Middle and Modern English," Professor C. H. ROSS, *Agricul. and Mechan. College, Ala.*—14. "Erasmus' works, especially the 'Encomium Moriae' and the 'Colloquies,' as sources of Rabelais' political, religious and literary Satire," Dr. HERMANN SCHÖNFELD, *Johns Hopkins University, Md.* On the evening of the 29th, a reception will be given the Convention by Professor A. MELVILLE BELL, President of the Phonetic Section.

Macmillan's 'Second Course of French Composition,' by G. Eugène Fasnacht, is based on the excellent principle that a student's attempts at writing a foreign idiom should, at least in the beginning, be limited to the imitation of good models in that language. The way in which this principle is here applied may, however, not meet with the unqualified approval of American critics. In the first place, the 'Composition'—a somewhat over-bulky volume of 430 pages—is made up of three distinct parts, which, apparently, have no connection with one another, and might just as well (or better) have been published separately. In Part I. (pp. 1-131) we find a set of well-chosen French texts, exhibiting many

varieties of style and, face to face with each bit of French, an English passage of similar character. The only serious fault to be found with these pages is that the English selections are, as a general thing, not closely enough related to the French, so that the author has to give much assistance in foot-notes, and the pupil cannot always employ the imitative method. Part II. (pp. 133-194) consists of English texts without any corresponding French. While most of the pieces offered are good examples of English style, they are nearly all so difficult and idiomatic that an undue portion of the work falls to the share of the annotator. Part III. (pp. 195-416) contains nothing but a long series of French extracts, chosen to illustrate the treatment of many different kinds of subjects; it is, in fact, a French reader. In spite of the literary taste displayed in the arrangement of this part, we fear that few American teachers will find a use for it: readers of this sort are rapidly going out of fashion. In our opinion these models should have been either omitted from the present work, or else accompanied by appropriate English exercises. As a whole, this 'Course' shows originality, a scholarly spirit, and careful workmanship; and although, as we have pointed out, the plan of the work is open to criticism, we regard the book as far superior to most "French Compositions."

A recent addition to the *Modern Language Series* of D. C. Heath & Co. is Victor Hugo's 'La Chute' (from 'Les Misérables,' Book Second of Part First). It is edited by Professor H. C. O. Huss of the College of New Jersey. The selection is an admirable one, and must commend itself to teachers as a timely aid to the Study of Hugo. The editor's comment in his preface is very just:

"This extract . . . stands by itself as an independent and well-rounded whole . . . It is unusually interesting reading . . . It is strikingly characteristic of Victor Hugo's thought and style, and therefore highly instructive as a literary study. It is surprising how much these four-score pages reveal of their author."

A brief introduction, setting forth the object of the novel with the bearing of the episode, and brief notes, commenting only upon the more difficult points, help to render the edition an attractive and valuable one (8vo, pp. 97).